

**English V:  
Perspectives in Literature**

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Scheduled Class: Blocks C, D, E  
Building/Room: Meservey 302

Mr. Freeborn  
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Telephone: (603) 744-2821 (Before 8:30pm)

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**Course Summary**

This course is meant to provide students with a variety of perspectives within the discourse of literature. In examining and discussing this field of study, students will work to complete their transition from an inclusive high school community to a broader, global understanding of who we are as individuals and how we can strive to find a place in a constantly changing world. Beginning with an intensive exploration of the writing process, students will evolve their skills in three modes of writing: narration, argumentation, and analytical. After acquiring the tools needed to critically analyze various texts/forms of writing, students will then apply their knowledge to the global themes of ethical/judicial authenticity and survival/adaptation within a global landscape. While students should set individual goals and revisit them throughout the year, the expectation in completing this course will be that they feel confident in their ability to read and analyze literature as well as critically express themselves through their writing.

*\*Some novels and movies that will be used during the course of the year may contain mature language and scenes. At no time will students be exposed to unnecessarily explicit material that does not provide adequate insight to character development or movement in plot. At any point, if the student feels uncomfortable with a specific novel or movie, it is of critical importance that they immediately express these feelings to me. If necessary, an alternative assignment can be arranged.\**

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**Required Texts:**

**Term One:**

King, Stephen. *Different Seasons*. New York: Signet, 1983. (ISBN: 9780451167538)

Shakespeare, William. *Measure for Measure*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. (ISBN: 9780743484909)

**Term Two:**

Adams, Douglas. *The Hitchhiker's Guide to the Galaxy*. New York: Ballantine Books, 2005. (ISBN: 0345418913)

Krakauer, Jon. *Into the Wild*. New York: Knopf Publishers, 1997. (ISBN: 9780385486804)

O'Brien, Tim. *The Things They Carried*. New York: Random House, 1998. (ISBN: 9780767902892)

McCarthy, Cormac. *No Country for Old Men*. New York: Knopf Publishers, 2006. (ISBN: 9780375706677)

Simpson, Joe. *Touching the Void*. New York: Perennial, 2004. (ISBN: 0060730552)

### **Required Materials**

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- Handouts will be provided
- Coiled Notebook (preferably one that will fit into your binder)
- 3-ring binder (to be used only for English class) and notebook dividers with tabs. This binder should house ALL materials generated/received in this class, including all drafts, handouts, notes, and reading responses.
- American Dictionary/Thesaurus
- One File Folder for the Capable Writer Unit

### **Learning Objectives**

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You will strive to:

- Find your own subject for writing or to make an assignment your own (a thesis and sometimes even a topic will not be given to you).
- Focus your topic for writing.
- Hear your own voice in writing and adapt it to different purposes and audiences.
- Read writing in progress and respond to what works and what needs work.
- Revise your drafts to make them increasingly effective.
- Write in different genres and forms.
- Discover through experience of your own drafts that writing is a process.
- Use sources in the library and integrate library research into selected papers.
- Read for analysis of basic and secondary content.
- Connect content to real world applications/issues.
- Grow an awareness of audience and participation as a scholar in a critical field.

### **Classroom Policies**

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- All essays and longer assignments will be typed and handed in at the beginning of the class (if this will be difficult for you to do, you need to see me immediately to make other arrangements).
- I will not accept assignment through email as it causes clutter on my end. This means that you will need to advocate for yourself, take responsibility for your work and deadlines, and will require you to be efficient in your time management and planning. Obviously there are exceptions to this rule, but will only be granted on an individual basis.
- Homework and essays are considered late if they are not ready at the beginning of class (this includes printing off your assignment). The assignment will be given a 10% deduction starting at the beginning of class and will be given an additional 10% each day (except for non-class days) it is late, until it reaches a failing grade. The assignment will then be assigned an "F".
- If the situation does arise in which you will be absent on a day that an assignment is due, you are required to email me at least 24 hours prior to the deadline so that we can make arrangements. You will be penalized 10% if I receive no email or telephone call. Appropriate extensions will be given to students with excused absences (for sporting events, I will require either documentation or an email from your coach). I recognize that some projects are more difficult than others

and extenuating circumstances sometimes arise. Please speak with me to discuss appropriate extensions, as I am willing to discuss this possibility.

- Extra Help: I am on duty (D Team) in Dow Dorm, which will be the most convenient time for me to meet. I will do my best to notify you to my schedule each week. If you cannot meet during this time, then we will make other arrangements.
- 10% of your grade is determined by your participation in the course. This includes showing up to each class prepared (organized binder, novel, pen/pencil, coiled notebook, completed reading), but is not limited to just being prepared. In order for this to be a successful class, it needs your active participation. This class is meant to challenge you and I will be looking for your engagement in discussion and thoughtful in assignments.
- If you do miss a class, or you know that you are going to be absent (for legitimate reason or not), it is your responsibility to find out what you have missed or will be missing. Also, you must be prepared for the next day of class. I encourage you to exchange email addresses/phone numbers with another student(s) in the class or to contact me at least 24 hours before the next class.

### **Classroom Expectations**

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- Disrespectful behavior is not tolerated. Look up expected behavior in the student handbook and **do not belittle or make fun of anyone for any reason.**
- All information written on the board will be written in your spiral notebook with the date on the top of each page.
- I expect each of you to be creative and understanding. If you have any concerns about an assignment with respect to your abilities, please talk to me.
- I encourage you to pull from your own experiences. You will determine the success of this class based on your investment in it. Be open and remember that this class is meant to promote discussion not dictation.
- Talk to me. Communication often avoids misunderstandings. This is not a set document and I am willing to have a dialogue with you throughout the term about any aspect of this course.

**Term One:**  
**“The Capable Writer” and “Ethical/Judicial Authenticity in Literature”**

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**Course Summary**

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This term will be focused on the issue of ethical/judicial authenticity. When examining the world in terms of globalism, students will be asked to question basic assumptions about the ethical validity of individual actions and their potential impact on larger groups as well as the balance between power and subservience. Students will begin the term with an intense study of various discourses of writing with the aim of improving their awareness of concepts of strategy, rhetoric, and audience while keeping in mind the global landscape. Afterwards, students will look toward applying their gained knowledge to an analysis of literature in order to determine the consequences of ethical advocacy and constructions of justice.

**Grading Procedure**

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Participation	10%
Homework Assignments	10%
Weekly Take-Home Quizzes	15%
Writing Assignments	20%
Writing Portfolios	20%
Final Exam	25%
	100%

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**Required Texts**

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King, Stephen. *Different Seasons*. New York: Signet, 1983. (ISBN: 9780451167538)

Shakespeare, William. *Measure for Measure*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2004. (ISBN: 9780743484909)

**Components of “The Capable Writer” Unit**

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**CLASSES:** Lots of prewriting, rewriting, discussion, group work and workshops. Your enthusiasm and energy will help make class enjoyable, and your thoughtful reflection, as well as honest sharing and risk-taking, will help make our work more rewarding.

**ESSAYS:** You will be doing a lot of writing during the first eight weeks in the term. With that said, you will be doing a lot of writing, meaning, you have plenty of room to take chances and explore yourself and your writing. You should look at these essays as an opportunity to work toward becoming a “capable writer,” someone who will be confident as you make your transition to the collegial world. Essays must be turned in at the beginning of class on the day they are due unless an extension has been granted and accepted 24 hours in advance. This means your essays must be printed and placed on my desk when you enter the room. Each

paper needs to be accompanied by an author's note in which you tell me about the process of writing the paper and what you would most like me to respond to. In your author's note, tell me what you think is working well in the paper and what you think still needs work. You will not receive full credit for the assignment if you hand in the paper without the author's note.

### **MID-UNIT PORTFOLIO: (Due Friday September 26<sup>th</sup>)**

The mid-unit portfolio is designed to give you an idea of how well you are progressing in the unit. You will be expected to include IN A FOLDER:

- One of your SAT essays and your College Essay.
- A list of all pieces completed to date.
- All drafts associated with the selected final pieces.
- An Author's Note including the following:
  - An explanation of why you selected the pieces you did.
  - A statement about how you feel you are doing as a writer in this class and what you would like to work on and hope to accomplish in the second half of the unit.
- The portfolio will be discussed in an evaluation conference.

### **FINAL PORTFOLIO: (Due Monday November 3<sup>rd</sup>)**

In this portfolio, you should try to present yourself as a writer, and to represent the growth in your writing and in your writing process over the course of the unit. I am interested in seeing not only your final products, but also the drafts and other representations of changes in your process of writing. You should include IN A FOLDER:

- Your two polished pieces of writing.
- **An Author's Note** including the following:
  - A list of all papers you have written.
  - A course narrative- this should be quite detailed. I want to know why you selected the papers you did and how they represent your growth as a writer, how your writing and thinking have grown and changed over the course of the semester. I want to know how your process has changed, how your thinking about writing has changed, how you have changed in your idea of yourself as a writer.
- You should also include notes, early drafts, and anything else that would help give a better evaluation of your writing.

### **Weekly Schedule**

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#### **Week One:**

- **Introduction to "The Capable Writer"**
  - Handout Syllabus
  - Expectation Exercise
- **In-class Essay (Non-credit Placement Assignment)**
- **Introduction to SAT Essay**
  - *What is the essay component of the SAT Essay?*
  - *What is the logical structure of the SAT Essay?*

- *What makes writing a positive or negative experience? Why is writing important?*

**Homework:** Read sample essay; list five weaknesses: in detail, how describe how you would fix these weaknesses

- **Review Sample Essay – discuss weaknesses and how to fix them**

**Read Sample Essay 2 in-class – Critique it**

**Homework:** Edit sample essay – fix weaknesses

- **In-class SAT Essay**

**Homework:** Exchange your in-class essay and determine five strengths and five weaknesses (in detail, describe how you would fix these weaknesses)

## **Week Two:**

- **Introduction to College Essay**

- *What is the College Essay?*
- *What are the expectations laid out by colleges?*
- *What type of topics and questions do they choose?*
- *What is the logical structure of the college essay?*

**Homework:** Edit SAT Essay

**Bring in an essay topic from a college you are interested in or are applying to.**

- **Developing your College Essay Topic**

- *Brainstorming*
- *Developing a topic*
- *Using personal examples*
- *Using cultural/literary/historical examples*

**Homework:** Develop an outline for your college essay

- **Read Sample College Essay**

- *What makes this a good essay?*
- *What detracts from the essay?*
- *Break down/dissection of essay*

**Homework:** Read Sample College Essay 2 – dissect it into individual elements

**Write Introduction of College Essay**

- **Review Sample College Essay 2**

Workshop Introduction to College Essay

Work on Body of College Essay

**Homework:** Finish Body of College Essay

## **Week Three:**

- Workshop Body of College Essay

Work on Conclusion of College Essay

**Homework:** Finish College Essay

- Workshop College Essays

**Homework:** Edit/Revise College Essays

- Workshop College Essays

**Homework: Edit/Revise College Essays**

- **(MID-UNIT PORTFOLIO DUE):**

Hand in polished versions of your SAT essay and College essay (Follow the criteria found at the beginning of the syllabus)

**Homework: Read Packet on Writing Argumentation Papers**

**Week Four:**

- **Introduction to Argumentation Essay**

- *How does one construct an argument?*
- *Why/when would we use an argumentation essay?*
- *Logical structure of essay*

**Homework: Read Media Arguments handout**

**Begin researching a topic; collect the information to bring in (have it read)**

- **Discuss Media Arguments**

- What things should we be worried about in an argument?
- The role of the media in receiving and conveying information
- How to diagram an argument

**Homework: Research a topic; bring in information on it (have it read)**

**Read Sample Argument by Camille Paglia: "Date Rape: Another Perspective"**

**Bullet-Point and Diagram Paglia's Argument**

- **Discuss Paglia's argument**

Discuss researched topics

**Homework: Read Sample Argument by Jonathan Swift: "A Modest Proposal"**

**Bullet-Point and Diagram Paglia's Argument**

**Write Introduction and Body One of Argumentative Essay**

- **Discuss Swift's argument**

**Workshop Introduction and Body of Argumentative Essay**

**Homework: Finish Argumentative Essay**

**Week Five:**

- **Workshop Argumentative Essays**

**Homework: Edit/Revise Argumentative Essay**

- **Workshop Argumentative Essays**

**Homework: Edit/Revise Argumentative Essay**

- **The Structure of a Debate**

- *The rules of a debate: manners and conventions*
- *Debating in action – transferring your writing to an oral form*
- *Choose 2 topics for debate*
- *Researching your topics*

**Homework: Research selected topics**

**Prepare for parent debate**

- **(PARENTS WEEKEND):**

**Formal Debate (dress appropriately)**

**Homework: Exchange Essays – evaluate each others essays (look for weaknesses, but suggest how to fix them)**

**Week Six:**

- **Introduction to the Analytical Essay**

- *What is it?*
- *Where do we use it?*

**The Structure of an Analytical Essay**

- *What is a thesis?*
- *How do you develop a thesis?*
- *What goes into a Body and a Conclusion?*
- *Where does the Research come from?*
- *Why do we research?*

**Homework: Find a media source that uses research to support an essay/story**

- **(MEET IN THE ARC):**

**The Research Process**

- *Where can I go to find research on my topic?*
- *Library Tour (periodicals and the internet and yes, even books!)*

**Homework: Read Franz Kafka's "In The Penal Colony"**

**Week Seven:**

- **Discuss Kafka's "In the Penal Colony"**

- *themes*
- *character development*
- *language*
- *symbolism/metaphors*
- *relevance*

**Homework: Choose one particular aspect of the story to discuss in a paragraph – highlight at least 3 quotations that relate to this aspect.**

**Read Sternstein's excerpt on Kafka's Use of Humor Against Interpretation**

**Read Weinstein's excerpt on The Impossibility of a Final Interpretation For the Story**

- **Discuss Sternstein and Weinstein**

**Homework: Read Thiher's excerpt on Writing as Access to the Law**

**Read Koelb's excerpt on The Reading Process**

- **Discuss Thiher and Koelb**

**Developing Your Own Analytical Essay**

- *Formulating a thesis*
- *Constructing an Outline*

**Homework: Brainstorm/Outline Analytical Essay**

- **Discuss Outlines for Analytical Essay**



**Homework: Write Introduction to Analytical Essay**

- Discuss Introduction to Analytical Essay

**Week Eight:**

- **Work Day for Essay**

*Write your 1<sup>st</sup> Body Paragraph*

**Homework: Finish 1<sup>st</sup> Body Paragraph and Write 2<sup>nd</sup> Body Paragraph**

- **Work Day for Essay**

*Write your 3<sup>rd</sup> Body Paragraph*

**Homework: Finish 3<sup>rd</sup> Body Paragraph and Write your Conclusion**

**Bring in 2 copies of your essay**

- **Workshop Essays**

○ *Peer-editing each other's essay*

**Homework: Edit Essay and Write your Bibliography**

**Prepare Final Portfolio (See earlier section of syllabus for expectations)**

- **Workshop Essays**

○ *Peer-editing each other's essay*

**Homework: Edit Essay and Write your Bibliography**

**Final Portfolio Due MONDAY 11/3**

**Week Nine:**

- **(FINAL PORTFOLIO DUE):**

**Handout Weekly Take-Home Quiz 1**

- The Structure of the Short Story
- Basics in Thematic Elements
- Character/Plot Development

**Homework: Read pgs. 15-31 in "Rita Hayworth and Shawshank Redemption"**

- Discuss pgs. 15-31 in "Rita Hayworth and Shawshank Redemption"

**Homework: Read pgs. 32-48 in "Rita Hayworth and Shawshank Redemption"**

- Discuss pgs. 32-48 in "Rita Hayworth and Shawshank Redemption"

**Homework: Read pgs. 48-80 in "Rita Hayworth and Shawshank Redemption"**

- Discuss pgs. 48-80 in "Rita Hayworth and Shawshank Redemption"

**Homework: Read pgs. 80-107 in "Rita Hayworth and Shawshank Redemption"**

**Week Ten:**

- **Weekly Take-Home Quiz 1 Due**

**Handout Weekly Take-Home Quiz 2**

Discuss pgs. 80-107 in "Rita Hayworth and Shawshank Redemption"

**Homework: Read pgs. 293-307 in "The Body"**

- Discuss pgs. 293-307 in "The Body"  
**Homework: Read pgs. 308-326 in "The Body"**
- Discuss pgs. 308-326 in "The Body"  
**Homework: Read pgs. 326-354 in "The Body"**
- Discuss pgs. 326-354 in "The Body"  
**Homework: Read pgs. 354-400 in "The Body"**

#### **Week Eleven:**

- **Weekly Take-Home Quiz 2 Due**  
**Handout Weekly Take-Home Quiz 3**  
Discuss pgs. 354-400 in "The Body"  
**Homework: Read pgs. 400-414 in "The Body"**
- Discuss pgs. 400-414 in "The Body"  
**Homework: Read pgs. 414-436 in "The Body"**

#### **Week Twelve:**

- **Thanksgiving Break (11/21 - 12/1) – Read Introduction to *Measure for Measure***

#### **Week Thirteen:**

- **Weekly Take-Home Quiz 3 Due**
- **Handout Weekly Take-Home Quiz 4**  
Discuss introduction to *Measure for Measure*
  - Who is this Shakespeare guy?
  - Why does this English guy not speak English?
  - How does Shakespeare relate to Stephen King?**Homework: Read Act I – pgs. 7-35**
- Discuss Act I – pgs. 7-35 in *Measure for Measure*  
**Homework: Read Act II – pgs. 39-89**
- Discuss Act II – pgs. 39-89 in *Measure for Measure*  
**Homework: Read Act III – pgs. 93-127**

#### **Week Fourteen:**

- **Weekly Take-Home Quiz 4 Due**
- **Handout Weekly Tak-Home Quiz 5**
- Discuss Act III – pgs. 93-127 in *Measure for Measure*  
**Homework: Read Act IV – pgs. 151-167**
- Discuss Act IV – pgs. 151-167 in *Measure for Measure*  
**Homework: Read Act V – pgs. 173-211**
- Discuss Act V – pgs. 173-211 in *Measure for Measure*  
**Homework:**

#### **Week Fifteen:**

**Weekly Take-Home Quiz 5 DUE Review – Discuss the novels**